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THE
NATIONAL GALLERY
OF CANADA

ANNUAL REPORT
OF THE BOARD OF TRUSTEES FOR
THE FISCAL YEAR
1920-21



OTTAWA
1921

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OTTAWA
F. A. ACLAND
Printer to the King's Most Excellent Majesty
1921

Ottawa, 31st May, 1921.

SIR,—I have the honour to transmit herewith the Annual Report of the Board of Trustees of the National Gallery of Canada for the fiscal year ended March 31, 1921, as required by the National Gallery of Canada Act.

I have the honour to be, sir,

Your obedient servant,

B. E. WALKER,
Chairman.

Hon. F. B. McCURDY,
Minister of Public Works,
OTTAWA.

INTRODUCTION

The National Gallery of Canada was founded in 1880, and has grown by means of the annual grants voted by the Dominion Parliament for such purposes and by means of gifts.

In 1907 an Advisory Arts Council was appointed by the Dominion Government to administer its grants to the National Gallery. Its first members were Sir George Alexander Drummond, K.C.M.G., C.V.O., Chairman; Sir Edmund Walker, C.V.O., L.L.D., D.C.L., and Hon. Arthur Boyer.

Upon the death of Sir George Drummond in 1909, Dr. Francis J. Shepherd was appointed to fill the vacancy and Sir Edmund Walker was elected chairman.

In 1913 the National Gallery of Canada was incorporated by Act of Parliament and placed under the management of a Board of Trustees appointed by the Governor General in Council.

The work of the National Gallery is carried on by the Director, Mr. Eric Brown.

(For copies of the Act incorporating the National Gallery of Canada and the Orders in Council establishing the Advisory Arts Council, see Appendix, page 19.)

THE WORK OF THE NATIONAL GALLERY THROUGHOUT THE DOMINION

Art in Canada at the present time is in a more critical condition than at any other time since the pioneer artists began to paint the country of their adoption. It is, nevertheless, a condition filled with hope and vast possibilities but one which demands that the most careful and well advised action be taken to place Canadian art on an enduring basis. Canadian manufactures are growing rapidly. The basis of practically all manufactures is original design and design is entirely dependent upon art, and yet the teaching of art and design is so little understood and practiced in Canada that these designs are almost impossible to obtain within the country to its obvious detriment and dependence on outside supply.

In 1913, in order to enlarge the activity and usefulness of art in Canada, the existing National Art Gallery was recreated by a special Act of Parliament as the National Gallery of Canada under the management of a Board of Trustees having the powers of a Government Commission. In pursuance of their powers under the act and by means of the appropriations made by Parliament, the Trustees, besides building up a representative national collection of works of art at Ottawa, began with the approval of the Government to develop a policy of loan exhibitions of works of art to such art societies or bodies in the Dominion as possessed facilities for their free public exhibition.

These loan exhibitions have a direct and important bearing upon the establishment of schools of art and design. In many instances they provide the first sight a community has had of artistic work of superior quality, and thereby encourage local talent to develop itself along similar lines. In this way local interest in art is stimulated, and properly fostered by further loan exhibitions results in the formation of art galleries and art schools to which the manufacturer should be able to look to supply designs for his trade.

Under the Trustees policy of making loan exhibitions, there is hardly a town or city of any size in the Dominion which has not had the opportunity of seeing artistic work of good quality. From Halifax and St. John on the east to Vancouver in the west almost every place of consequence has either received a yearly loan of pictures, or has been served by one of our travelling exhibitions which have accompanied the Western Fairs circuit during the summer months. The applications for these exhibitions have increased so rapidly that it is becoming an increasingly difficult matter to supply them all and without continual purchases it would become an impossibility.

The following is a short review of the more important exhibitions conducted since 1916:—

Fiscal Year	HALIFAX, N.S.	Exhibitions consisting of—
1916-17	Nova Scotia Museum Fine Arts	27 pictures
1917-18	“ “ “	33 lithographs
ST. JOHN, N.B.		
1917-18	St. John Art Club	27 pictures
1918-19	“ “	16 “
1919-20	“ “	11 “
MONTREAL, QUE.		
1916-17	Art Association (Jan.-Feb. 1917)	50 paintings
1917-18	“ “ (Dec.-Feb. 1918)	69 drawings
1919-20	“ “ (Feb.-Mar. 1920)	95 lithographs and colour prints
SHERBROOKE, QUE.		
1916-17	Library and Art Union	26 pictures
1917-18	“ “	26 “
1918-19	“ “	23 “
1919-20	“ “	23 “
OTTAWA, ONT.		
1916-1920	Public Library and Public Schools	140 Medici Prints
1917-18	Central Canada Exhibition	9 pictures
1919-20	L'Institute Canadien Français (November, 1920).	6 “

KINGSTON, ONT.

1920-21	Queen's University (April and May, 1920).	20 pictures
	Queen's University (Oct. and Dec., 1920).	71 lithographs

TORONTO, ONT.

1916-17	The Art Gallery of Toronto	64 drawings
1917-18	" "	50 lithographs
1918-19	" "	76 pictures
1919-20	" "	16 "

HAMILTON, ONT.

1918-19	Art Gallery of Hamilton	26 pictures
1919-20	" "	22 "
1920-21	" "	13 "

WINDSOR, ONT.

1919-20	The Public Library	11 pictures
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COLLINGWOOD, ONT.

1919-20	The Public Library	10 pictures
1920-21	" "	10 "

PORT ARTHUR, ONT.

1918-19	The Public Library	22 pictures
1919-20	" "	22 "
1920-21	" "	8 "

FORT WILLIAM, ONT.

1917-18	The Public Library	20 pictures
1918-19	" "	19 "
1919-20	" "	19 "
1920-21	" "	13 "

REGINA, SASK.

1917-18	Regina College	21 pictures
1918-19	" "	21 "
1919-20	" "	18 "
1920-21	" "	17 "

WINNIPEG, MAN.

1914-15	The Art Gallery	25 pictures
1915-16	" "	25 "
1916-17	" "	24 "
1917-18	" " two (2) loans	25 "
1918-19	" "	27 "
1919-20	" "	19 "
1920-21	" "	21 "

MOOSE JAW, SASK.

1916-17	The Public Library	21 pictures
1917-18	" "	20 "
1918-19	" "	17 "
1919-20	" "	18 "
1920-21	" "	18 "

SASKATOON, SASK.

1916-17	Saskatoon Exhibition	12 pictures
1920-21	Collegiate Institute	9 "

EDMONTON, ALTA.

1916-17	Edmonton Exhibition	6 pictures
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VANCOUVER, B.C.

1917-18	Vancouver Exhibition (Western Fairs Assn.)	31 pictures
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MEDICINE HAT, ALTA.

1920-21	Public Library	10 pictures
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WESTERN FAIRS ASSOCIATION

1917-18	Thirty-one (31) pictures sent on circuit to the following places: Calgary, Edmonton, Brandon, Regina, Saskatoon, Prince Albert and Vancouver.	
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In addition to the foregoing, in 1918 when, owing to war conditions, it was found impossible to hold the annual exhibition

of foreign art at the Carnegie Institute, Pittsburgh, U.S.A., the Trustees of the National Gallery of Canada, as an act of courtesy to an allied nation, furnished an exhibition from the possessions of the National Gallery which was in every way a credit to Canada.

The aggregate monetary value of exhibitions conducted during this time was about \$1,000,000.

It is noteworthy that the thousands of works of art comprising these exhibitions have been transported backwards and forwards across Canada without the loss of or even serious damage to a single picture.

THE NATIONAL GALLERY IN OTTAWA

To understand the present position of the National Gallery as regards its Ottawa galleries, it must be remembered that during the years 1916-20 the Houses of Parliament occupied its premises in the Victoria Museum building and that so far as the exhibition of its collections in Ottawa was concerned, it was homeless. Parliament returned to its own building early in 1920 and by midsummer the work of restoration of the galleries was commenced. Before its closing in 1916 the possessions of the National Gallery had entirely outgrown its accommodation in the Victoria Museum building and a general scheme of rearrangement was necessary. The ground floor of the East wing was, therefore, added to the National Gallery as a sculpture court. The second, third and fourth floors were rearranged so as to make some fifteen picture and print galleries. In order to give the National Gallery control of its own heating and ventilation—a most vital matter in a climate of such extremes as Canada—the East wing was separated from the rest of the building by means of fireproof partitions.

Unfortunately the appropriation made by Parliament for this work proved insufficient to complete it and funds were exhausted early in 1921, and at the time of making this report the work is still incomplete. It is expected, however, that the work will be completed during the summer and that the National

Gallery will soon be open again to the public. The main entrance to the National Gallery will henceforth be at the eastern end of the Victoria Museum facing Elgin street, although there will be an entrance from the Museum on the ground floor.

The National Gallery will be open on all week days and public holidays, except Christmas Day and Good Friday, from 10 a.m. to 5 p.m., and on Sunday afternoons during the months of October to April from 2 to 5 p.m.

The following additions to the National Gallery collection were made during the year by gift or purchase:—

PURCHASES

OIL PAINTINGS

<i>Title</i>	<i>Artist</i>
Mary and Guido.....	George Spencer Watson
Pastoral.....	Maurice Greiffenhagen, A.R.A.
Shacks.....	Lawren Harris
Fire Swept, Algoma.....	Francis H. Johnston, A.R.C.A.
Night, Georgian Bay.....	A. Y. Jackson, R.C.A.
The Edge of the Wood.....	F. Nicholas Loveroff, A.R.C.A.
Maison de Cavalier de la Salle.....	Georges Delfosse
The Day Turns Ghost.....	W. M. Barnes
Fishermen, Lake Ontario.....	Manly MacDonald, A.R.C.A.
The Green Balloon.....	Emily Coonan
Lake Traffic.....	Peter C. Sheppard
The Last Gleam.....	Fred S. Haines, A.R.C.A.
Abraham Dismissing Hagar....	Le Nain
The Solemn Land.....	J. E. H. MacDonald, A.R.C.A.
Summer Evening.....	W. J. Wood
John.....	F. H. Varley
Dufferin Terrace.....	Mary E. Wrinch, A.R.C.A.

WATER COLOURS

A Water Baby.....	Walter J. Phillips
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PRINTS, ETCHINGS, DRAWINGS

7 Lithographs.....	Fitzgerald E. Spencer-Pryse
2 Etchings.....	Mary Cassatt
7 Drawings.....	Frank Brangwyn, R.A.
1 Silverpoint Drawing.....	Leonard J. Smith
16 Colour Prints.....	Charles Bartlett
4 Colour Prints.....	Walter J. Phillips

PRINTS, ETCHINGS, DRAWINGS—*Concluded.*

<i>Title</i>	<i>Artist</i>
2 Colour Aquatints.....	Fred S. Haines, A.R.C.A.
11 Colour Prints.....	Mabel E. Royds
3 Colour Prints.....	J. E. Platt
1 ".....	Hilda Porter
8 ".....	William Giles
1 ".....	A. M. Shrimpton
1 ".....	Dorothy Hutton
1 ".....	Ada L. Collier
7 ".....	Allan W. Seaby
2 ".....	Ethel Kirkpatrick
2 ".....	Janet Fisher
4 ".....	Robert Gibbings
1 Etchings and Aquatint.....	E. L. Lawrenson
1 Colour Print.....	Amedee Joyau
2 Drawings.....	I. Duncan
6 Colour Etchings.....	Bernard de Monvel
25 Etchings.....	Chas. Henry White

SCULPTURE

"Son Meilleur Jouet".....Katherine E. Wallis

CATALOGUE

As no issue of the National Gallery catalogue had been made since 1915, a new edition was prepared this year and awaits the reopening of the galleries before being offered for general distribution.

FINANCIAL

The total amount voted by Parliament for art in Canada during the year was \$20,000, whereas prior to 1914 the annual grant to the National Gallery was \$100,000. Nothing short of the latter amount is adequate to carry on the growing activities of the National Gallery and the Trustees hope that their efforts will be supported by the Government to an extent at least equal to that before the war. The importance to our status as a nation of raising and maintaining the standards of Canadian art cannot be too frequently emphasized.

Heretofore the Dominion Government has been the sole support of the National Gallery's revenue, but the Board takes

this opportunity to state that one of the reasons for the incorporation of the National Gallery under a Board of Trustees was that it might, like other institutions the world over, receive bequests and support from independent sources. The National Gallery is essentially a national possession and no surer way of enhancing our national culture could be found than by helping to build up our national treasury of art.

FINANCIAL STATEMENT

Appropriation.....	\$ 20,000.00	
Accessions.....		\$ 11,866 00
Salaries and wages.....		2,941.00
General maintenance and extra expenses		
incidental to reconstruction.....		5,175.26
Unexpended.....		17.74
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	\$ 20,000.00	\$ 20,000.00

CANADIAN WAR MEMORIALS

An event of the greatest importance during the year was the handing over of the Canadian War Memorials' paintings and other works of art to the custody of the National Gallery. In this collection, Canada possesses an artistic record of the Great War unsurpassed by any nation engaged in the conflict. Canada is under a great debt of gratitude to Lord Beaverbrook, and those associated with him in this work, through whose enthusiasm and good management the funds were raised and the work carried on.

The pictures are at present stored in fireproof storerooms of the National Gallery and every effort is being made to give them the care which works of art constantly require to prevent rapid and irreparable deterioration. It is the intention of the Board to repair and renovate the paintings and place them in a condition of permanency.

This will, of course, meet the situation only temporarily. If this magnificent collection is to be preserved and fulfill the purpose for which it was created, it is of the utmost importance that early steps be taken to provide a suitable building

for it. The Board is of the opinion that this can best be done by combining a new National Gallery, which has long been badly needed, with a War Memorial building in which the War Memorials' paintings would be exhibited and where they could receive adequate attention, such as will ensure their permanence. The Board feels most strongly that the generous and patriotic efforts of the Canadian War Memorials' Committee should be properly appreciated and their work carried to completion by the erection of an appropriate building where the works may be kept on continuous exhibition.

CONCLUSION

In presenting this report, the Trustees wish to express the conviction that the support of art in Canada is not only far from being the support of an aesthetic luxury but is quite definitely the support of an economic necessity of the greatest national importance. All commerce is in the last analysis largely dependent upon successful design and design is dependent upon art. At the present time the bulk of designs used in Canadian manufactures are produced in foreign countries. With an adequate system of art training, consisting of art schools and art galleries, this anomalous situation could be rectified. There is no lack of artistic talent in Canada, but because of lack of opportunities it is being continually drawn abroad. Canadian artists come to the front wherever they are found and the Trustees feel very strongly that if this view of art could be generally recognized, that Canada would profit rapidly and substantially in every branch of her commercial life. Following the great Exhibition of 1851, the United Kingdom realized the lack of art in British manufactures as compared with foreign nations, and a definite policy for the encouragement of art was inaugurated. A similar impetus was given to art in the United States as a result of the World's Fair in Philadelphia in 1876.

The far-reaching results already achieved in spite of limited resources and war conditions have assured the Trustees that, with a fair measure of support to their efforts, Canada can rapidly take her place artistically with the great nations of the

world. Her industries are being vigorously developed, but the indispensable relation of art to them needs to be realized and carried into effect if they are to keep pace with the times.

(Signed)

B. E. WALKER,
Chairman.
ARTHUR BOYER,
F. J. SHEPHERD.

APPENDIX

ACT INCORPORATING THE NATIONAL GALLERY OF CANADA

3-4 GEORGE V

CHAP. 33

An Act to incorporate the National Gallery of
Canada

[Assented to 6th June, 1913]

WHEREAS the National Gallery of Canada, ^{Preamble.} hereinafter called "the National Gallery," was established under the patronage of Her Royal Highness the Princess Louise and of His Grace the Duke of Argyle, K.G., P.C., K.T., G.C.M.G., G.C.V.O., then Marquis of Lorne, and Governor General of Canada, assisted by a number of patriotic Canadian citizens, and the National Gallery now contains a collection of pictures, statuary and other works of art, of which some are the diploma works of members of the Royal Canadian Academy of Arts, some are the gifts of Canadian artists and of others interested in art and some have been purchased by the Government of Canada for the National Gallery; and whereas, by an order in council dated the third day of April, one thousand nine hundred and seven, the appointment was authorized of an advisory council of three, whose advice and assistance would be available to the Minister of Public Works in connection with all purchases of and expenditure for objects of art which the Government might make, and Sir Edmund Walker, Knight, C.V.O., the Honourable Arthur Boyer and Francis J. Shepherd, Esquire, M.D., now form the said advisory council, and the National Gallery is now under the care of the said advisory council subject to the authority of the said Minister; and whereas it is desirable that the National Gallery should be managed by an incorporated Board of Trustees: Therefore His Majesty, by and with the advice and consent of the Senate and House of Commons of Canada, enacts as follows:—

Short title.	1. This Act may be cited as <i>The National Gallery of Canada Act</i> .
Board of trustees constituted.	2. The said advisory council is hereby constituted a Board of Trustees, which shall be a body corporate under the name of "The National Gallery of Canada," hereinafter called "the Board."
Corporate name.	
Appointment of members.	2. The Governor in Council may appoint the members of the Board, and may increase the number of members and appoint additional members. All members of the Board shall hold office during pleasure.
Chairman.	3. The Governor in Council may appoint a member of the Board to be chairman thereof, who shall hold such office during pleasure.
Number of members.	4. The Board shall be composed of not less than three and not more than five members.
Objects and powers of Board.	3. The objects and powers of the Board shall be the development, maintenance, care and management of the National Gallery and generally the encouragement and cultivation of correct artistic taste and Canadian public interest in the fine arts, the promotion of the interests generally of art in Canada; the exhibition of works of art under the auspices of the Board or of art societies or otherwise; the custody and preservation of the works of art contributed, and to be contributed, by members of the Royal Canadian Academy of Arts to the National Gallery under the statute in that behalf; the acquiring by purchase, lease, devise or otherwise, of pictures statuary, works of art and other similar property.
Property and authority of advisory council transferred to trustees.	4. All pictures, statuary, works of art and other property which, at the time of the passing of this Act, are part of the National Gallery and under the care of the said advisory council, and all the duties and authorities of the said council, are hereby transferred to and vested in the Board as trustees for the Government of Canada.
By-laws.	5. The Board may, subject to the approval of the Minister of Public Works, make by-laws— (a) for the conduct and management of its business; (b) for the effective carrying out of the purposes of this Act; (c) for the appointment of such officers and servants as may be required, and fixing their remuneration; (d) for the protection of its property and the property in its care or charge.

6. The moneys appropriated by Parliament for the work of the Board, or which the Board may receive by bequest or in any other manner, shall be expended under the direction of the Board. A detailed statement of the receipts and expenditure of the Board shall be prepared annually upon the close of the fiscal year, and such statement shall be submitted to and be examined by the Auditor General.

Expenditure of moneys.
Annual statement.

7. The members of the Board shall serve without remuneration, but may receive their reasonable travelling and other expenses when engaged on the business of the Board.

Expenses of Board.

8. The Board shall make an annual report to the Minister of Public Works within sixty days after the close of the fiscal year for which it is made, containing such details and information as the said Minister may require, and such report shall, each year, be laid before both Houses of Parliament.

Annual report to be laid before Parliament.

ORDER IN COUNCIL CREATING THE ADVISORY ARTS COUNCIL, 1907

*Extract from a Report of the Committee of the Privy Council
approved by the Governor General on the 3rd April, 1907.*

On a Memorandum dated 26th March, 1907, from the Acting Minister of Public Works, submitting that the Parliament of Canada has been voting sums of money every year for expenditure in the purchase of objects of art for the National Art Gallery of Canada, and, also from time to time has been granting money for the erection of monuments to public men and for various other works of art in the country.

That the expenditure of these various sums of money is entrusted to the Minister of Public Works and it is important that such money should be spent to the best advantage in securing for the country objects of rare value from the artistic standpoint and in promoting the growth and true taste and general interest in public Art amongst the people of Canada.

That in the successful carrying out of these views it would be of great advantage to the Minister of Public Works to have the advice and assistance of those who have made a special study of art and who have interested themselves in the collection of objects of art and have also displayed an interest in public efforts to promote art and its culture in this country.

The Minister states that the Royal Canadian Academy of Arts, in a Memorial to the Government regarding the present condition and needs of Canadian Art, has suggested the appointment of an Advisory Council of Fine Arts; that it is desirable that such a Council should be formed with whom the Minister of Public Works may consult in regard to the expenditure of such sums of money as may from time to time be voted by Parliament for art objects in Canada, and that such Council be composed of gentlemen who have shown their interest in and appreciation and understanding of art as evidenced by

their public connection with art associations and their private patronage of art.

The Minister therefore recommends that an Advisory Council of three, composed of such gentlemen as are herein before stated, be appointed, whose advice and assistance shall be available to the Minister of Public Works in connection with all purchases of and expenditure for objects of art which the Government may make.

The Minister further recommends that, while it is not desirable that these gentlemen shall receive any salary or remuneration for such services which, it is confidently believed, many gentlemen will be glad to render without remuneration, there shall be payable to members of the Council any necessary travelling expenses connected with the purposes herein indicated, such expenses to be disbursed from the appropriations in the expenditure of which the Minister of Public Works may require the assistance and advice of the Advisory Council above mentioned.

The Committee submit the same for approval.

(Sgd.) RODOLPHE BOUDREAU,
Acting Clerk of the Privy Council.

*Extract from a Report of the Committee of the Privy Council
approved by the Administrator on the
19th of April, 1907*

On a memorandum dated 18th April, 1907, from the Acting Minister of Public Works, recommending in pursuance of the authority granted by an Order in Council of the 3rd April, 1907, that the following gentlemen be members of the Commission, or Advisory Arts Council, of three whose advice and assistance shall be available to the Minister of Public Works in connection with all purchases of and expenditure for objects of art which the Government of Canada may make, viz.:—

SIR GEORGE DRUMMOND, Montreal.

MR. BYRON WALKER, President of the Canadian Bank of Commerce, Toronto.

HON. ARTHUR BOYER, Montreal.

The Minister further recommends, always under the authority of the Order in Council above mentioned, that while the services of the above named gentlemen will be rendered without remuneration, nevertheless any necessary travelling expenses connected with the purposes of the Order in Council shall be paid to them as the occasion may arise. The Committee submit the same for approval.

(Sgd.) RODOLPHE BOUDREAU,
Acting Clerk of the Privy Council.

